

Week 1

AP 2-D Art and Design

Homework bundle for this week

本周作业合集

exercises.lol

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AP 2-D Art and Design

Name: _____ Score: _____

1. A line that traces the outer edge of a form is a _____ line.
 - ☐ gesture
 - ☐ contour
 - ☐ implied
 - ☐ vertical
2. An area that gives the illusion of three dimensions is a...
 - ☐ shape
 - ☐ form
 - ☐ line
 - ☐ value
3. Value refers to the _____ of a tone.
 - ☐ hue
 - ☐ lightness or darkness
 - ☐ texture
 - ☐ size
4. The name of a colour (red, blue, green) is its...
 - ☐ value
 - ☐ hue
 - ☐ saturation
 - ☐ texture
5. Texture you can physically touch, like thick paint, is _____ texture.
 - ☐ implied
 - ☐ actual
 - ☐ negative
 - ☐ linear
6. An implied line is suggested by the arrangement of things, not actually drawn.
 - ☐ True ☐ False

7. Negative shape is the empty space around and between objects.

☐ True ☐ False

8. Squinting at a scene helps you judge value by reducing colour detail.

☐ True ☐ False

9. Complementary colours sit opposite each other on the colour wheel.

☐ True ☐ False

10. Implied texture is an illusion made with marks, not something you can feel.

☐ True ☐ False

AP 2-D Art and Design

1. **contour**

A **contour** line follows the edge of a shape or form.

2. **form**

A **form** looks 3-D (height, width, depth); a shape is flat.

3. **lightness or darkness**

Value is how light or dark a tone is.

4. **hue**

Hue is the colour's name; value is lightness, saturation is intensity.

5. **actual**

Actual texture can be touched; implied texture is an illusion.

6. **True**

An **implied line** is felt by the eye, not drawn on the page.

7. **True**

Negative shape is the empty space; positive shape is the object.

8. **True**

Squinting removes colour so you see the light-dark pattern.

9. **True**

Complementary colours are opposite; analogous colours are neighbours.

10. **True**

Implied texture looks rough or smooth but the surface is flat.

1.1 Line

Name: _____ Class: _____ Date: _____

Total: 11 marks

KEY WORDS line 线条 • value 明度 • contour 轮廓 • gesture 动态速写 • implied lines 隐含线

Objective

Build the skills to use **line** 线条 with control and purpose in your work.

You must be able to:

- identify types of **line** 线条 (contour, gesture, implied, hatching)
- explain how line quality creates mood and movement
- use **hatching** 排线 and **cross-hatching** 交叉排线 to build value
- control line weight to lead the viewer's eye

1 Worked examples

Study these first. Each one shows the method for a task used later.

■ Types of line

Contour lines describe edges; **gesture** lines capture quick movement; **implied** lines are suggested by a series of points or a gaze; **hatching** builds tone with parallel strokes.

■ Line quality and mood

Thick, dark, jagged lines feel tense; thin, flowing lines feel calm. Varying **line weight** guides the eye and shows depth.

■ Building value with line

Hatching (parallel strokes) and **cross-hatching** (crossed strokes) darken an area — the closer the lines, the darker the value.

2 Practice

2.1 Quick, loose lines that capture a figure's movement are

[1]

- **A** contour lines
- **B** gesture lines
- **C** implied lines
- **D** cross-hatching

2.2 Explain how cross-hatching creates darker values. [2]

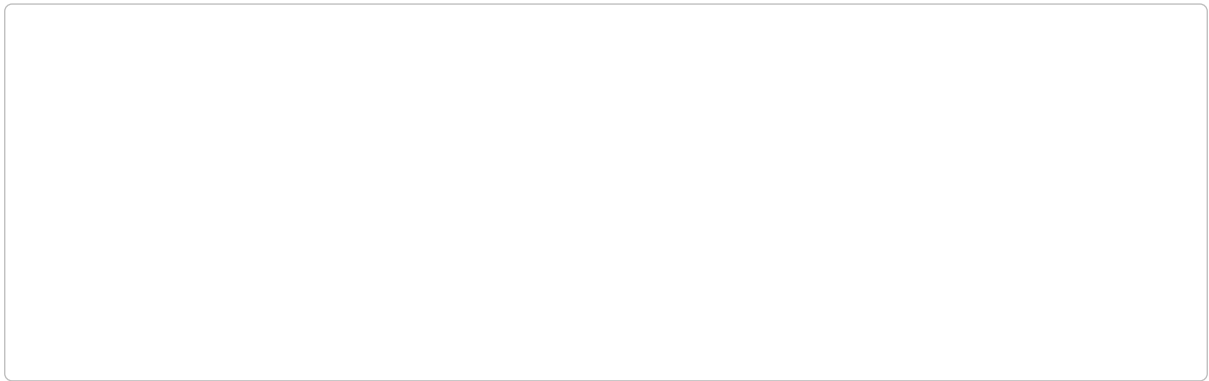
2.3 State one way varying line weight helps a drawing. [1]

3 Studio & portfolio tasks

3.1 Make a small **line study** of a single object (e.g. your hand or a cup).

(a) Draw a **contour** version using one continuous edge line. [2]

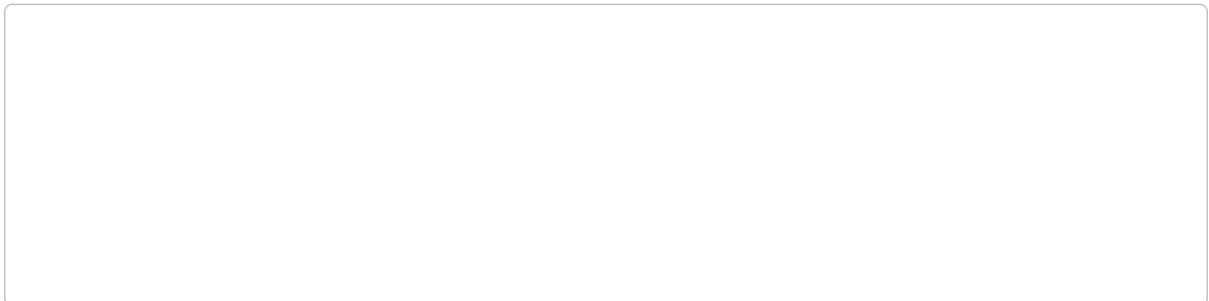
(b) Draw a **hatched** version building at least three values. [2]



3.2 Plan a line-based idea for your portfolio.

(a) Write one sentence on the mood you want the line quality to create. [1]

(b) Sketch a thumbnail showing varied line weight. [2]



Solutions

2.1 B. loose movement-capturing lines are gesture lines.

2.2 crossed sets of parallel lines are layered; the denser the lines, the darker the area appears.

2.3 it leads the viewer's eye / suggests depth or emphasis.

3.1 Look for: a controlled continuous contour that follows the true edge (2); clear light/mid/dark values built only from hatching density (2).

3.2 Look for: mood named and matched to described line quality (1); thumbnail shows deliberate thick/thin variation leading the eye (2).

1.2 Shape and Form

Name: _____ Class: _____ Date: _____

Total: 11 marks

KEY WORDS shape 形状 • form 形体 • geometric 几何 • organic 有机 • positive 正形

Objective

Build the skills to turn flat **shape** 形状 into three-dimensional **form** 形体.

You must be able to:

- distinguish **shape** 形状 (2-D) from **form** 形体 (3-D)
- distinguish **geometric** 几何 from **organic** 有机 shapes
- use value to make a shape read as a form
- identify **positive** 正形 and **negative shapes** 负形

1 Worked examples

Study these first. Each one shows the method for a task used later.

■ Shape vs form

A **shape** is a flat, enclosed 2-D area. A **form** appears 3-D — a circle is a shape, a shaded sphere reads as a form.

■ Geometric vs organic

Geometric shapes are regular (circles, squares); **organic** shapes are irregular and natural (a leaf, a puddle).

■ Positive and negative

Positive shapes are the objects; **negative shapes** are the spaces around them. Strong artists compose both.

2 Practice

2.1 A shaded drawing that makes a circle look like a ball has turned a shape into a [1]

- A line
- B form
- C texture
- D negative space

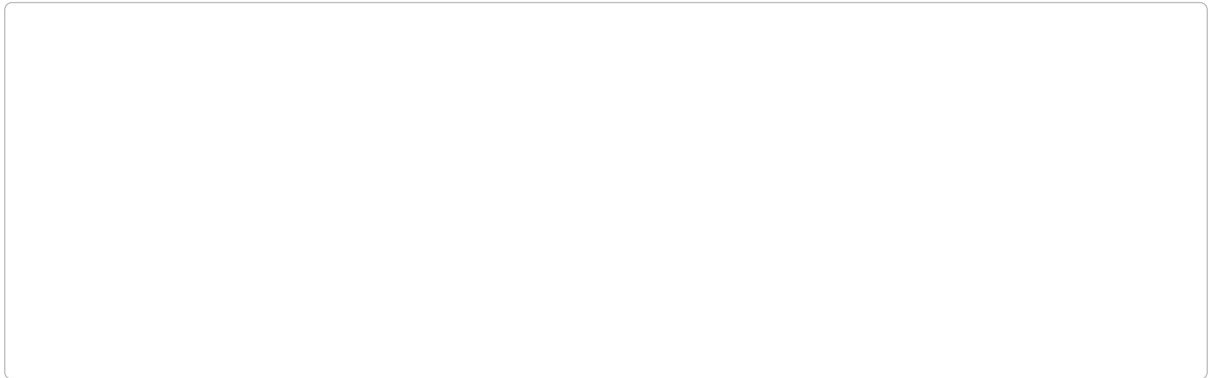
2.2 State the difference between geometric and organic shapes. [2]

2.3 Define negative shape. [1]

3 Studio & portfolio tasks

3.1 Do a **positive/negative** study of a group of objects (e.g. scissors, a bottle).

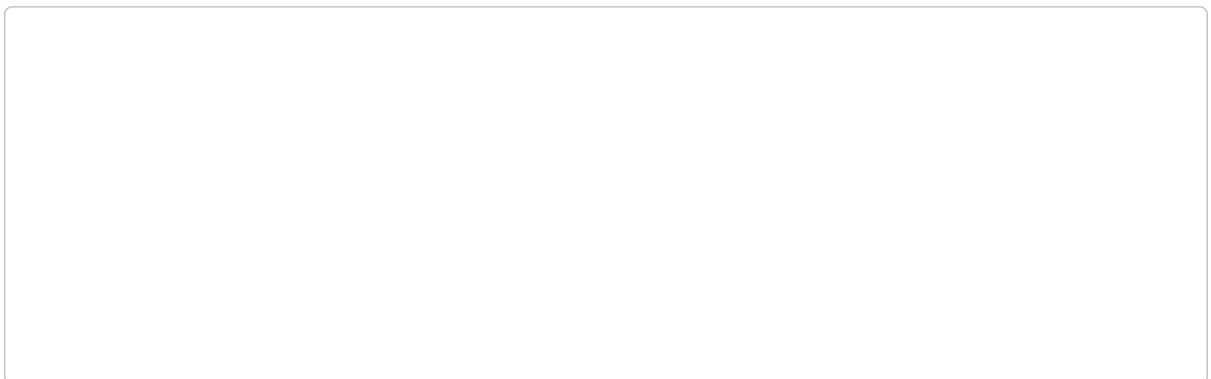
(a) Draw the objects, then shade every **negative shape** solid. [3]



3.2 Turn a flat shape into a believable form.

(a) Draw a simple shape (circle/square). [1]

(b) Shade it into a form (sphere/cube) with a light source and cast shadow. [3]



Solutions

2.1 B. adding value to imply 3-D turns a shape into a form.

2.2 geometric = regular, mathematical shapes; organic = irregular, natural, free-flowing shapes.

2.3 the empty space around and between the positive objects.

3.1 Look for: accurate object outlines (1); every background/gap filled as one clear negative pattern (2).

3.2 Look for: consistent single light source (1); highlight, mid-tone, core shadow, and cast shadow present (2).

1.3 Value

Name: _____ Class: _____ Date: _____

Total: 11 marks**KEY WORDS** value 明度 • value scale 明度阶 • cast shadow 投影 • core shadow 明暗交界线 • reflected light 反光

Objective

Build the skills to control **value** 明度 to model form and set mood.**You must be able to:**

- define **value** 明度 as lightness or darkness
- build a smooth **value scale** 明度阶
- use value to model **form** 形体 with a light source
- explain **high-key** 高调 and **low-key** 低调 images

1 Worked examples

Study these first. Each one shows the method for a task used later.

■ Value and the value scale

Value is how light or dark a tone is. A **value scale** steps evenly from white to black — controlling value is the key to realism.

■ Modeling form

Under one light source a form shows a **highlight**, mid-tone, **core shadow**, reflected light, and a **cast shadow**. Placing these correctly makes it look solid.

■ High-key and low-key

A **high-key** image uses mostly light values (airy, calm); a **low-key** image uses mostly dark values (dramatic, moody).

2 Practice

2.1 The range from white through greys to black is a

[1]

- A value scale
- B colour wheel
- C contour line
- D negative shape

2.2 List the light effects seen on a sphere under one light source. [2]

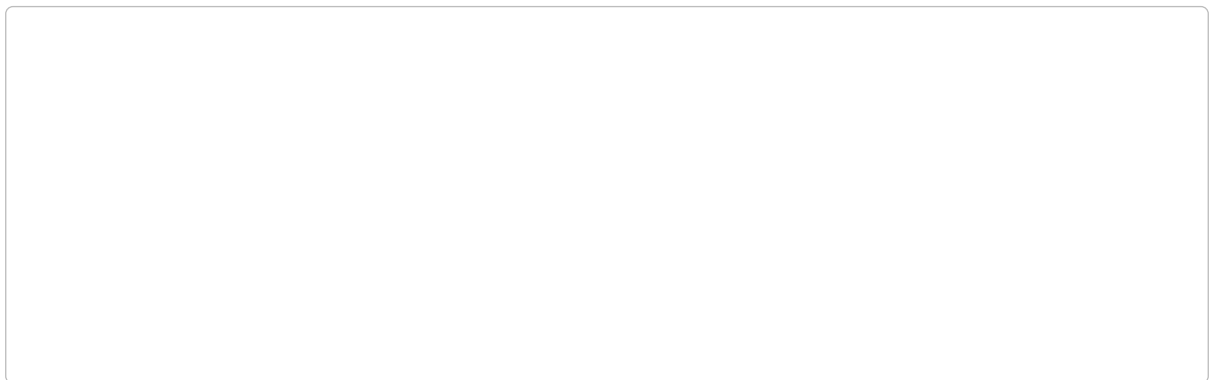
2.3 State the mood a low-key image usually creates. [1]

3 Studio & portfolio tasks

3.1 Draw a **9-step value scale** and apply it.

(a) Make an even 9-box scale from white to black. [2]

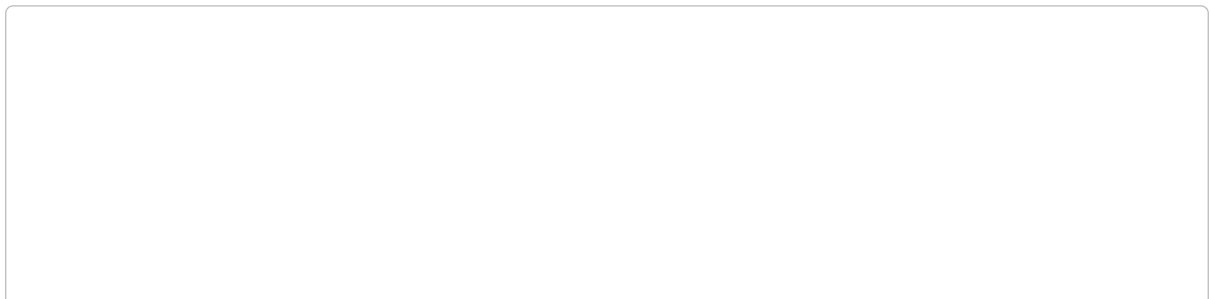
(b) Shade one simple object using at least five of those values. [2]



3.2 Plan a value-driven portfolio piece.

(a) Decide high-key or low-key and say why. [1]

(b) Sketch a thumbnail showing your value plan. [2]



Solutions

2.1 A. the light-to-dark range is a value scale.

2.2 highlight, mid-tone, core shadow, reflected light, cast shadow.

2.3 dramatic, mysterious, or moody.

3.1 Look for: even, distinct steps with no jumps (2); object modelled with a clear light source using ≥ 5 values (2).

3.2 Look for: key choice justified by intended mood (1); thumbnail's value distribution matches that choice (2).

1.4 Color

Name: _____ Class: _____ Date: _____

Total: 11 marks**KEY WORDS** primary 原色 • cool 冷色 • saturation 饱和度 • warm 暖色 • secondary 间色

Objective

Build the skills to use **color** 色彩 through the **color wheel** 色轮 and schemes.**You must be able to:**

- name the **primary** 原色, **secondary** 间色, and **tertiary colors** 三次色
- define **hue** 色相, **value** 明度, and **saturation** 饱和度
- use **complementary** 互补色 and **analogous** 类似色 schemes
- distinguish **warm** 暖色 from **cool colors** 冷色

1 Worked examples

Study these first. Each one shows the method for a task used later.

■ The color wheel

Primary colours (red, yellow, blue) mix to make **secondary** (orange, green, violet); mixing a primary with a neighbour gives a **tertiary** colour.

■ Properties of colour

Hue is the colour name; **value** is its lightness; **saturation** is its intensity. Adjusting these changes a colour's feel.

■ Schemes and temperature

Complementary colours sit opposite on the wheel (high contrast); **analogous** colours sit next to each other (harmony). **Warm** colours advance, **cool** colours recede.

2 Practice

2.1 Colours directly opposite each other on the colour wheel are

[1]

- A analogous
- B complementary
- C monochromatic
- D primary

2.2 Define saturation. [2]

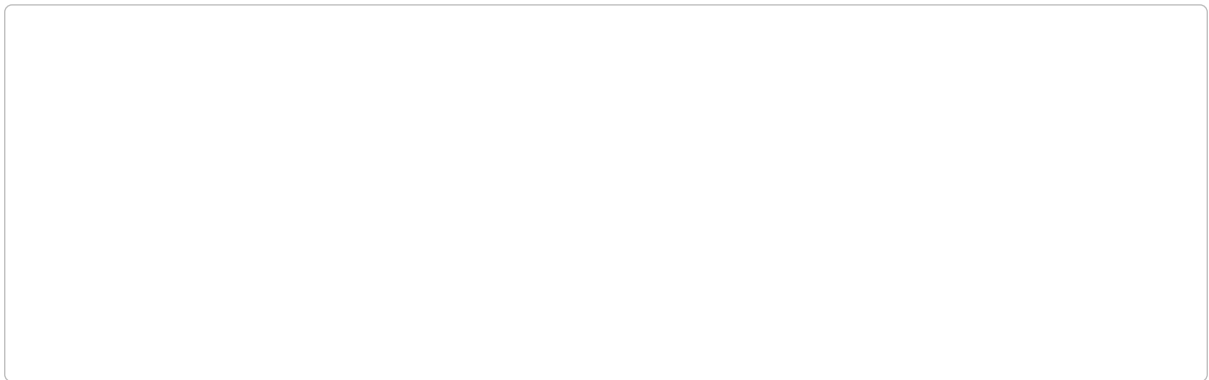
2.3 State one effect of using a complementary colour scheme. [1]

3 Studio & portfolio tasks

3.1 Create two small **colour-scheme swatches** for the same simple motif.

(a) Version 1: an **analogous** scheme. [2]

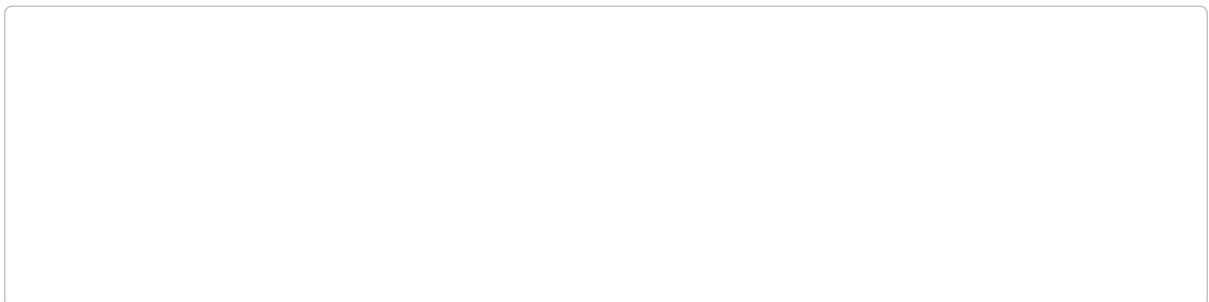
(b) Version 2: a **complementary** scheme. [2]



3.2 Plan colour for a portfolio piece.

(a) Name your scheme and the mood it should create. [1]

(b) Sketch a thumbnail with your chosen palette labelled. [2]



Solutions

2.1 B. opposite colours are complementary.

2.2 the intensity/purity of a colour; a highly saturated colour is vivid, a desaturated one is dull/grey.

2.3 strong contrast / colours make each other appear more vivid.

3.1 Look for: analogous version uses neighbouring hues (2); complementary version pairs opposite hues for clear contrast (2).

3.2 Look for: scheme matched to a stated mood/warm-cool intent (1); thumbnail palette is consistent with the named scheme (2).

1.5 Texture

Name: _____ Class: _____ Date: _____

Total: 11 marks

KEY WORDS implied texture 模拟肌理 • actual texture 实际肌理 • texture 肌理 • line 线条 • value scale 明度阶

Objective

Build the skills to create **texture** 肌理 — real and implied.

You must be able to:

- distinguish **actual texture** 实际肌理 from **implied texture** 模拟肌理
- create implied texture with mark-making
- use texture to add interest and realism
- explain how texture can create a focal point

1 Worked examples

Study these first. Each one shows the method for a task used later.

■ Actual vs implied texture

Actual texture can be physically felt (thick paint, collage). **Implied texture** only looks tactile — marks that suggest fur, metal, or bark on a flat surface.

■ Mark-making

Different marks imply different surfaces: dots for grain, short strokes for fur, smooth blends for glass or skin.

■ Texture and emphasis

A patch of strong texture can draw the eye and become a **focal point** against smoother areas.

2 Practice

2.1 Marks that make a flat drawing look furry create [1]

- **A** actual texture
 - **B** implied texture
 - **C** negative space
 - **D** a value scale
-

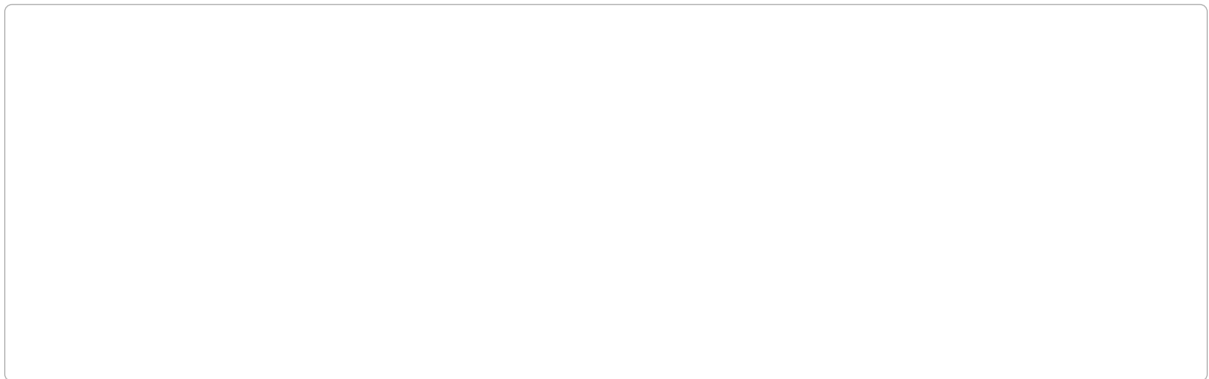
2.2 State the difference between actual and implied texture. [2]

2.3 State one way texture can create a focal point. [1]

3 Studio & portfolio tasks

3.1 Make an **implied-texture sampler**.

(a) Fill four boxes with marks implying: fur, metal, wood grain, and glass. [4]

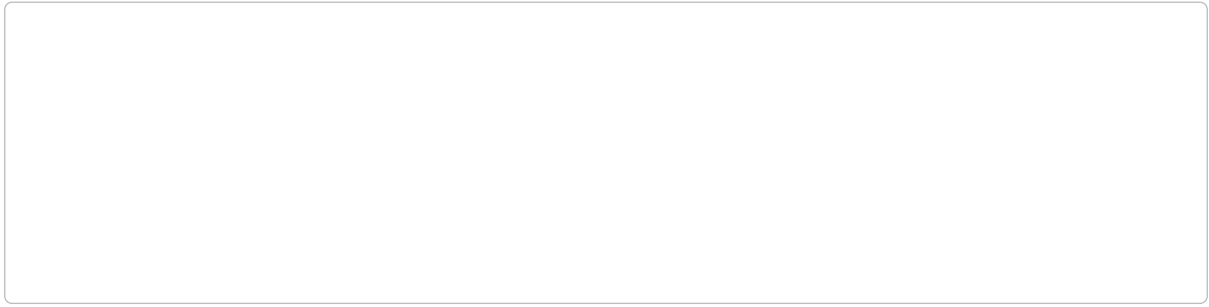


3.2 Plan texture for a portfolio piece.

(a) Name where actual or implied texture will lead the eye. [1]

(b) Thumbnail showing textured vs smooth areas.

[2]



Solutions

2.1 B. a tactile look on a flat surface is implied texture.

2.2 actual texture can be physically felt; implied texture only appears tactile but is flat.

2.3 a highly textured area contrasts with smooth areas and draws the eye.

3.1 Look for: each box uses distinct, convincing mark-making matched to the named surface (1 each).

3.2 Look for: a clear texture focal point identified (1); thumbnail contrasts textured and smooth zones deliberately (2).

1.6 Space

Name: _____ Class: _____ Date: _____

Total: 11 marks

KEY WORDS atmospheric perspective 空气透视 • linear perspective 线性透视 • negative space 负空间
• positive 正空间 • background 背景

Objective

Build the skills to create the illusion of **space** 空间 and depth on a flat surface.

You must be able to:

- distinguish **positive** 正空间 and **negative space** 负空间
- use **overlap** 重叠, **size** 大小, and **placement** 位置 to show depth
- explain **linear perspective** 线性透视 and the **vanishing point** 灭点
- use **atmospheric perspective** 空气透视

1 Worked examples

Study these first. Each one shows the method for a task used later.

■ Positive and negative space

Positive space is the subject; **negative space** is the area around it. Both shape a strong composition.

■ Depth cues

Overlapping, making distant things **smaller** and higher, and **linear perspective** (lines receding to a **vanishing point**) all create depth.

■ Atmospheric perspective

Atmospheric perspective shows distance by making far objects paler, bluer, and less detailed — as haze does in real landscapes.

2 Practice

2.1 Lines that recede toward a single point on the horizon show

[1]

- **A** atmospheric perspective
- **B** linear perspective
- **C** actual texture
- **D** high-key value

2.2 State two techniques that make an object look farther away. [2]

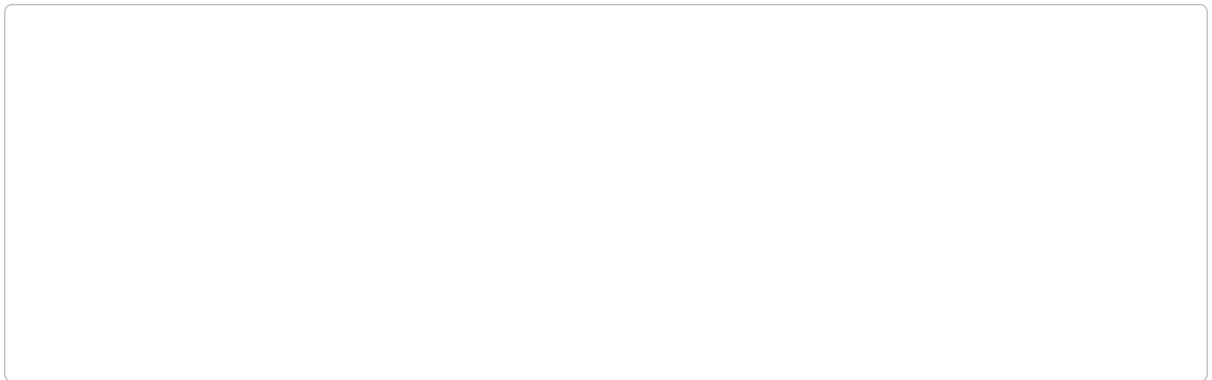
2.3 Define a vanishing point. [1]

3 Studio & portfolio tasks

3.1 Draw a simple **one-point perspective** scene.

(a) Mark a horizon line and one vanishing point. [1]

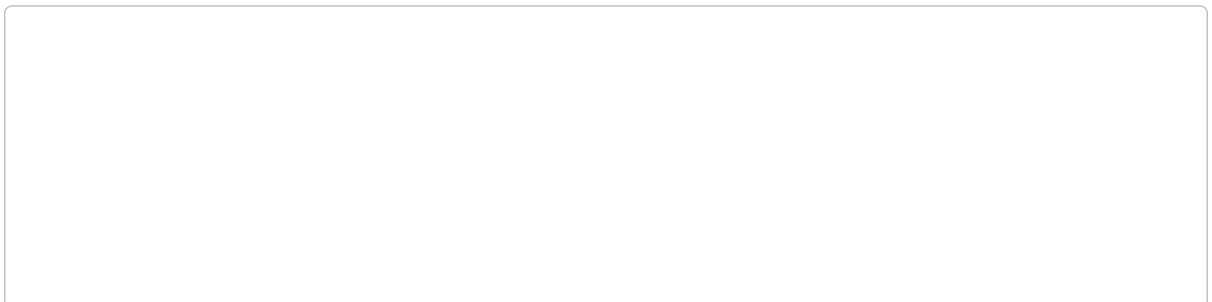
(b) Draw a road or room receding correctly to that point. [3]



3.2 Plan depth for a portfolio landscape.

(a) Name two depth cues you will use. [1]

(b) Thumbnail a fore-, mid-, and background. [2]



Solutions

2.1 B. receding lines to a point = linear perspective.

2.2 any two of: make it smaller, place it higher, overlap it behind others, make it paler/less detailed.

2.3 the point on the horizon where parallel receding lines appear to meet.

3.1 Look for: a clear horizon and single vanishing point (1); parallel edges converge accurately, sizes diminish with distance (2).

3.2 Look for: two named, appropriate depth cues (1); thumbnail shows three clear depth planes (2).